

AMERICAN ART NEWS.

VOL. VII. No. 4.

NEW YORK, NOVEMBER 7, 1908.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6

New York.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

C. J. Charles.—Works of art.

Clausen Galleries.—Artistic frames, mirrors and modern paintings.

Cottier Galleries.—Representative paintings, art objects and decorations.

Durand-Ruel Galleries.—Paintings of the French school.

Richard Ederheimer.—Old and rare choice prints and engravings.

Ehrich Galleries.—Permanent exhibition of Old Masters.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

Macbeth Galleries.—Paintings and drawings by Howard Pyle.

Montross Gallery, 372 Fifth Avenue.—Annual Water Color and Pastel Exhibition.

Noé Galleries, 477 Fifth Avenue (Cor. 41st St.).—opposite Public Library.

Louis Ralston.—Ancient and modern paintings.

Scott & Fowles.—High-class paintings by Barbizon and Dutch masters.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Yamanaka & Co.—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfurt.—High class antiquities.

G. von Mallmann Gallery, Berlin.—High-class old paintings and drawings.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Goupil Gallery.—Third annual Salon.

Paris.

E. Bourgey.—Coins and medals.

Canessa Galleries.—Antique Works of Art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries.—Works of Art.

Kerkor Minassian Gallery.—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres.—Art objects for collections.

Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

New York.

Fifth Avenue Art Galleries.—Pictures owned by A. E. Hunt and Mrs. F. W. Noelker, with additions, Nov. 12, 13, 8.30 P. M.

ART EXPERT DEPARTS.

Dr. Cornelius De Groot, one of the three leading art experts of Europe, and who has been in this country since last August, studying both public and private collections, sailed on the Kronprinz Wilhelm on Tuesday last. Dr. De Groot was reluctant to express opinions on American collections, but was complimentary on the whole and said he had found many good pictures here.

Dr. de Groot has examined almost every important private collection of pictures in this country, but did not see those of Mrs. John L. Gardner, of Boston, and the late Charles T. Yerkes, of New York. He says he was received everywhere with marked courtesy, with one or two exceptions. Mrs.

PASSING OF NEW GALLERY.

The New Gallery, for several years in West Thirtieth Street, near Fifth Ave., has closed its doors, and the building in which it was, is to lease. The gallery, which, although small, was well lit and appointed and attractive, has always been somewhat of a mystery as to its management and purpose. It was generally understood that it was backed by some wealthy art lovers, who employed Mrs. Mary Bacon Ford to conduct it. The artists Van Perrine, Jonas Lie and Charles Austin Needham showed their works there, and occasionally other pic-



VISIT OF THE MAGI.
By Bernard Van Orley.

At Kleinberger Galleries—Paris.

Europe.

BERLIN—Rudolph Lepke's Auction House.—Ancient pictures from a London private gallery, Nov. 17.

Winslow Homer is no longer to paint in oil. He is to work hereafter in water color and other lighter mediums alone. Homer insists always upon working on the spot. He poses models in the attitudes in which they are seen in the pictures. They are forced to undergo the strain which the painter wishes to interpret; they stand in water up to their waists, or they are blown to pieces by powerful gales on the coast of Maine. Homer has aged of late, and it is said can no longer stand up while painting.

Gardner informed him, both by letter and in person, that if he would wait until the end of this month he might be permitted to visit her gallery. It is said that she instructed her attorney to make inquiries as to the standing of Mr. de Groot.

CORCORAN BUYS A L'HERMITTE.

Leon Augustin L'Hermitte's "La Famille" has been bought for the Corcoran Art Gallery, of Washington, from M. Knoedler & Co., for \$30,000.

The painting shows a group of peasants in a harvest field. They are life size, and the canvas is ten by sixteen feet. It is the largest picture M. L'Hermitte ever produced.

tures were exhibited. The notoriety which the gallery, Perrine and Mrs. Ford gained last winter, through the tearing from the walls of the National Arts Club by Mr. Perrine, who was accompanied and abetted by Mrs. Ford, of one of his pictures, owned by Mr. Lamb of the Club, and exhibited there, did not aid the enterprise, especially as the incident was followed by Mr. Jonas Lie's published announcement of the withdrawal of his art interest from it. There is a place in New York for a gallery, such as was the New, in a good and accessible location, for the display of the works of American artists, and the passing of the New is to be deplored, especially as it is felt that with more judicious management it should have been more successful and permanent.

IN THE ART SCHOOLS.

NATIONAL ACADEMY OF DESIGN.

The Academy Men's Life and Antique Classes are receiving new members from time to time, and with a sufficient number of new arrivals in the life class there will be a gathering in of shekels for a rare treat, to outshine any of former years.

On December 2 those students desiring to enter the etching class will submit open drawings to be judged by C. F. W. Mielatz, who has charge of this class, which in its strength and the interest shown has been an important factor in the school.

A. L. Kroll, who was awarded the Mooney Scholarship, has been painting in the environs of Paris, and is now in his studio on the Rue Falguieres, where he is painting portraits and figures. Harry Arronson, his predecessor, left Paris for Southern Italy, and after a sojourn there will return to his home in New York.

Edgar M. Ward has under him in the Academy classes a number of students he prepared for their entrance to the Academy, by criticism in his studio, which he gives to a limited number of pupils in drawing and painting. A number of interesting still-lives have been painted in this class, which was given a collection of objects by Miss Susie Miller, formerly a student of the Academy, and now a designer of stained glass windows and decorations.

Amid the burning of incense and weird chantings on Saturday afternoon last, the girls of the Academy life and antique classes, garbed in costumes of the dark ages, and a few in sheath skirts, filed in procession carrying incense, down the long school corridors to the life class. There carpets were laid leading to an altar lost in a haze of incense where the smaller of two skeletons was to go through the ancient baptismal ceremonies.

Estelle Hesse, high priestess of the occasion, chanted the ceremony in French, and with Gwendolyn Davies, the mater-elfin, by her side, she baptized the bones of the long since departed, which had been carried in on cushions by a loyal legion, while the larger skeleton in its tomb of wood and glass hung solemnly by.

Then from among the devoted ones Elfrida Burton was made god-mother and Jessie Hindsdale, all bedecked in overalls, the god-father, while Anita Moffat was named Mother Bones. The leader of the band of vestals, with flowing gown and tresses, was Amy Silbernagel, who conscientiously tended the fires.

When the baptismal waters had been administered, the moistened skeleton was christened Elfrida Taft Bones in the name of Frederick Dielman, President of the Academy, the School Committee, and the boys of the life class, who were cruelly barred out.

With the ceremonies ended a spread was enjoyed, and from a great round cake several fortunes bit into favors baked therein. When this feast fit for gods was over, spooky ghost stories were indulged in that made the skeletons quake, and were followed by a dance to the music of the girl's string orchestra, until the reality of their surroundings was brought to mind by Charley Burley, sergeant-at-arms for the girls, at five o'clock.

AN APPEAL.

To art students and all interested in art:

Joseph Pennell, the well-known etcher, illustrator and author, has announced the proposed presentation of the only other replica of the Whistler memorial monument to France, such as has just been erected in front of the birthplace of Whistler at Lowell, Mass., modeled by Auguste Rodin, who succeeded this great artist as president of the International Society of Sculptors, Painters and Gravers of London, through subscriptions to cover the amount of \$5,000 from American art students, artists and all interested in art.

Auguste Rodin, successor of Whistler as president of the International Society, was not alone honored by receiving the commission to execute this great work, but he in turn honors and immortalizes the greatness of Whistler.

A subscription list has been started by the students of the National Academy of Design, One Hundred and Ninth Street and Amsterdam Avenue, New York, where amounts may be forwarded to Hamilton Achille Wolf, which will be immediately acknowledged. They may also be sent to Joseph Pennell, care of Century Club, New York, or to Harrison L. Morris, 215 West Fifty-seventh Street, New York.

CANADIAN ART NOTES.

An exhibition of fifty pictures by Archibald Browne, member of the New Canadian Art Club, opened in Toronto on October 8. Among the canvases are some of Mr. Browne's strongest work, "The Summer Moon," loaned by Mr. Byron Walker; "The Silver Moon," loaned by Mr. E. B. Osler, M. D., and "The Red Moon," with other large and small pictures of the same nature which have already been highly appreciated by those familiar with Mr. Browne's work. The artist's recent achievement is of a markedly different character. In "The Pond" and "The Cottages" he has departed entirely from the fairy tales of nature and has given a robust and vigorous interpretation of sunlight and wind. The latter painting forms one of a group of canvases representative of a visit to the Isle of Arran, all of considerable merit.

The most successful of the Scotch pictures, however, is one called "My Native Hills, Valley of the Tweed," tender and sympathetic in treatment, and in which may be read all the lights and shades of happy reminiscence.

Mr. Browne's exhibition will remain open till November 13, after which he expects to be in Montreal and New York exhibiting in the latter city early in the year.

Harry Britton, A. R. C. A., who is about to leave for Europe, has announced an auction sale of seventy pictures, to be held on November 3. Among the canvases are many views around Quebec and the Isle of Orleans, all handled in the artist's assured and vigorous style.

Mrs. Dignain, president of the Woman's Art Association, held an exhibition of oil and water color paintings in Toronto, October 29 to 31. The larger number of the canvases represented Dutch landscapes with the familiar landmarks of mill and dyke. "The Polders" and the "Mills at Kinderdijk" were very happy in treatment, and a "French Village" was full of reserved force. Mrs. Dignain had also on exhibition some beautiful designs in stenciling, which branch of decorative art she studied while in Europe last summer.

CHICAGO.

The exhibition of the Art Institute was noticed last week, but more can be said of it now.

Not many figure groups are shown, the only noteworthy canvas being that of Chauncey F. Ryder's "The Arrival at Port" (Paris Salon). The landscapes, however, reveal much powerful work. There is a sturdy, vigorous, imaginative tone running through the whole exhibition. The marines, too, are good. Charles H. Woodbury, Frederick J. Waugh and Herman Dudley Murphy send 14 canvases. Among the landscapists George Elmer Browne takes a conspicuous place with two colorful superb works called "Toledo" and "The Jungfrau." Colin Campbell Cooper shows two intimate corners and two stirring hours in a great city's life, with characteristic love of detail. "The Rush Hour, Brooklyn Bridge," is thrilling in its pulse of life. Quieter and nobler are the five canvases of Charles Warren Eaton. There is in these the poise, the seclusion and dignity of Nature against the fever of the heart of man. Somehow in Ben Foster's "In the Pines," with a ray of warm yellow light filtering through a dense pine wood, one catches a strange poetic grandeur.

Other fine works are "A Snowy Day, Chateau de Blonay" (Paris Salon), by W. S. Horton; "Night at Bruges," by Paul King; two Venetian scenes by Ossip L. Linde; "Old Colonial House" by R. H. Nisbet; four canvases by Pauline Palmer, two decorative landscapes by James W. Pattison, five by Edward W. Redfield, three by Anna L. Stacey, two by J. Allen St. John, one by S. J. Woolf, two by Fred Wagner, two by Dwight W. Fryon, three by John H. Vanderpoel, and two by Charles A. Lasar. The sculpture exhibition consists of five representative examples by Evelyn Beatrice Longman, two bronze works by Anna C. Ladd, two by Victor D. Brenner, one by Anna V. Hyatt, and one by August Zeeler.

The Art Institute recently came into possession of a collection of etchings bequeathed by Joseph Brooks Fair, who died a year ago. This collection recently has been placed on exhibition. It includes examples of the work of Otto H. Bacher, Felix Buhot, D. Y. Cameron, Edgar Chahine, J. B. C. Corot, Alfred Delauney, Albrecht Durer, Mariano Fortuny, Charles Storm van Gravesand, Francis Seymour Haden, P. Helleu, Paul Huet, Charles Jacque, Jules Jacquemart, J. B. Jongkind, Maxime Lalanne, Alphonse Legros, Gustave Leheutre, Auguste Lepere, Claude Lorraine, Thomas R. Manley, Chas. Meryon, C. F. W. Mielatz, Jean Francois Millet, Evert van Muyden, Adriaen J. van Ostade, Joseph Pennell, Charles A. Platt, Paulus Potter, Rembrandt van Rijn, W. T. Smedley, J. J. Tissot, J. H. Twachtman, J. Alden Weir, J. A. McNeill Whistler, and Anders L. Zorn.

ATLANTA (GA.).

Mrs. Samuel Inman has arranged an art exhibition to be given here this month. Mrs. Inman is the president of the Atlanta Art Association and has done much to further interest in art circles.

Mark Sheridan, an artist of no small ability has recently exhibited here a number of artistic studies, for the most part mural decorations in blues and crimsons, filtered with golden sunshine.

The Atlanta Woman's Club is arranging for an "Afternoon in Art."

PHILADELPHIA.

The Seventh Annual Exhibition of the Miniature Society of Philadelphia is at the Academy of the Fine Arts, and is much more ambitious than any previous attempt.

Among the Philadelphia miniature painters whose work is exhibited are Ellen Wetherald Ahrens, Margaret Archambault, Helen Bodine, H. Dieges, Ludwig E. Faber, Hannah Kelly, Sarah Yocum McFadden, Amy Otis, Amy Gertrude Payne, Rebecca Burd Peale, Margaret Silvis, Bertha Swindell, Emily Drayton Taylor and Belle Van Leer.

Emily Drayton Taylor, who is president of the Pennsylvania Society of Miniature Painters, has in the show five admirably painted pictures, including portraits of Mistress Nancy Bertrid, lent by Mrs. Robert W. Lesley; Miss Marguerite Agnew Adams, lent by Mrs. Howe Adams; Mrs. Gifford A. Cochran and the portrait of a child, lent by Mrs. John Muckle.

A portrait of Mrs. Andrews, of Bryn Mawr, is one of the two attractive pictures painted by Ellen Wetherald Ahrens. Margaret Archambault shows superior portraits of Mrs. Thomas M. Thompson and Miss E. M. Maull in her well-known manner.

An artistic portrait of the late Robert Cornelius was painted by Helen Bodine. Another of Mrs. Henry M. Medary, is by Hannah R. Kelly. "The Quiet Hour," a charming character study of a sweet-faced old woman, is among four pleasing pictures by Sarah Yocum McFadden. Miss Amy Otis exhibits portraits of Miss Harriet Richardson and George Richardson, all attractively painted, and of Miss Blanche Greer, and Master Sidney Dale Furst, Jr., of Lock Haven, Pa. Miss Amy Gertrude Payne shows a portrait of little boys. The one miniature exhibited by Rebecca Burd Peale is a likeness of Mrs. Samuel E. Stoles. Two charming portraits of little boys are by Alice Randall Marsh, of Nutley, N. J. Clara F. Howard, of New York City, has a picture of Miss Winifred Fay Livingston, which was lent by Mrs. Gilbert Robert Livingston.

The Art Students' League, of New York, lent a very successful study in portraiture, by Helen Winslow Durkee, of New York City, who is represented by eight pictures in the show.

Evelyn Purdie has in the exhibition a very cleverly painted portrait of Miss Margaret Gardner.

A miniature of Joel Chandler Harris, the author, is exhibited by Lucy May Stanton, of Athens, Ga.

The Fellowship Exhibition occupies five rooms—the entire east front of the Academy's galleries. Spontaneity is the keynote of the Fellowship show, whether the 350 pictures are done through the medium of oils or water colors, or black and white.

Marjorie Ellen Watmough is represented in the show by eight pictures done through various mediums. Five are clever portrait sketches in lead pencil or crayon or charcoal. In a couple of water colors she has some gracefully composed figures. W. W. Gilchrist, Jr., exhibits a portrait study of his little daughter. The child, shown in a white dress, red sweater and broad-rimmed hat, clasps a bunch of yellow autumn flowers. The face is partly concealed by the hat's brim. "A Study in Ivory" by Richard Blossom Farley is what artists would call a "crackerjack." It is a nude figure of a woman seated in a chair and shows strongly the influence of Whistler, who was Farley's master when studying abroad. A great deal of charm without finish is shown in Miss Lillian M. Gent's "Golden Girl and Paris Street."

EXHIBITION CALENDAR FOR ARTISTS.

THE ART CLUB OF PHILADELPHIA 220 So. Broad St.
Nineteenth Annual Exhibition.
Varnishing Day, Nov. 13.
Opening of Exhibition, Nov. 16.
Closing of Exhibition, Dec. 20.

PHILADELPHIA WATER COLOR CLUB, AND PENN. ACADEMY FINE ARTS
Exhibition of Water Colors, Black and White, Pastel and Drawings.
Press View and Reception Nov. 21.
Opening of exhibition Nov. 23.
Closing of exhibition Dec. 20.

YE HANDICRAFTERS CLUB, 296 Lafayette Ave., Brooklyn, N. Y.
Exhibits received, Nov. 12, 13.
Opening of Exhibition, Nov. 16.
Closing of Exhibition, Nov. 25.

THE CORCORAN GALLERY OF ART, Washington, D. C.
Second Exhibition of Contemporary American Paintings.
Collection New York (W. S. Budworth) LAST DAY, Nov. 14.
Collection Philadelphia (C. F. Haseltine) LAST DAY, Nov. 14.
Collection Boston (Doll & Richards) LAST DAY, Nov. 14.
Varnishing Day and Press view, Dec. 7.
Opening of Exhibition, Dec. 8.
Closing of Exhibition, Jan. 17.

NATIONAL ACADEMY OF DESIGN, 215 West 57th Street, New York City.
Annual Winter Exhibition of Paintings and Sculpture.
Exhibits received ONLY, Nov. 23, 24.
Varnishing Day, Dec. 11.
Opening of Exhibition, Dec. 12.
Closing of Exhibition, Jan. 9.

WITH THE ARTISTS.

Ramon Casas, a Spanish painter, arrived Tuesday on the Kaiser Wilhelm II., for his first visit to the United States. He came over with Mr. Charles Deering, of Chicago, whose son's portrait he has painted. Señor Casas will pass the winter in this country. He studied in Paris, and of late years has divided his time between that city and Barcelona. He is a portraitist.

Frank D. Millet, who has been appointed United States Commissioner to the Japanese Exposition, is at present in Tokio. He is expected to return early in December.

Earl Stetson Crawford recently completed a satisfactory portrait of Miss Rita Weiman. The color scheme is black and gold. The figure in black velvet gown is placed at the right of the canvas and melts charmingly into the background, the woman with hand outstretched is in the act of ringing a Chinese golden bell. The composition shows marked originality. The handsome frame was designed and carved by Mr. Crawford and blends harmoniously with the picture. At present he is busy with a portrait of Harriette de Puy, mother of George Hazen of the Century Co. He is also illustrating James Whitcomb Riley's "Old Schoolday Romances." It will be known as the Crawford-Riley book.

Roberta Crawford has painted several portrait heads at her studio in Nutley, N. J. Also a portrait of her little daughter. She is now busy with miniatures.

Helen Watson Phelps returned from Europe last week. She is spending a few weeks in the Adirondacks and will return to her Sherwood Studio about November 15.

Francesco Paolo Finocchiarri is to give an afternoon reception in his Bryant Park Studio on Monday, at which Mlle. Lina Cavalieri, whose portrait the artist painted last winter, will sing.

The familiar letters of the late Augustus Saint-Gaudens, edited by Rose Standish Nichols, and illustrated with numerous reproductions of the sculptor's best works, are the feature of the November McClure's. There are also some good stories and the usual amount of good reading matter and illustrations.

ART WORKERS KEEP HALLOWE'EN.

The Halloween party at the Art Workers' Club was well attended by old and new members, some of whom availed themselves of the club's costume bureau by borrowing quaint and artistic gowns, although a number of the girls made their own costumes. The club rooms were artistically and appropriately decorated by Miss Blanche Davis, who was assisted by Miss Julia Ryer. A number of games were played and artists and models together enjoyed the evening.

Every girl was in costume. There was a "man"—not one of the real, horrid kind, but a "nice" man with a very smooth face and trousers—for each girl. Some of the "gentlemen" present were Broadway Johnnies, others were Bowery toughs, but they were all very refined and gentle, and didn't smell of tobacco smoke or intoxicating liquor.

One of the most popular masked figures was a nice, large fat "baby," with

SALMAGUNDIANS "GET TOGETHER."

The Salmagundians "got together" for the season last week under Henry B. Snell, who has succeeded Alexander T. Van Laer as president of the club. Paul Dougherty, who had just returned from Paris and was surprised to find he had been elected vice-president in his absence, spoke very plainly about the uninspiring conditions that surround American artists, and the lack of really artistic atmosphere in this country. "It was so much easier," he said, "to do good work in Paris than here; for there one finds the absence of the amateur as the Frenchman knows him, and the man cultivated in the fine arts who may be too poor to purchase your works, but who is rich in sympathy with the seeker after fresh truths." He deprecated the fact that though our traditions are limited, we remain under the shadow of the past, while the Frenchmen, with their centuries of tradition, never look back, but push ahead, discovering new ideas.

Ballard Williams rather took exception to these remarks. He said he believed that the American landscape painters were right on the edge of the promised land, and the eyes of the world were watching to see what they were going to do.

R. D. Gauley, the figure painter, said he did not consider the landscape painters had much cause to complain, since they were allowed to interpret what they saw, while the poor figure painter was not permitted here to use his art as an individual expression, but was expected to paint "ideal" heads and take out all the sex in pictures of women.

NEW 57TH STREET STUDIOS.

The first of the two new duplex studio apartment houses that have been in course of construction there for over a year, is finished and ready for occupancy.

The two buildings, each fourteen stories high, cover the plot, 160 feet front, that until a year ago last Summer had been occupied for over forty years by eight typical high-stoop brownstone New York houses, that never housed over eight families. The new buildings that have been especially designed and built to meet the diverse requirements and wishes of the tenant-proprietors, will afford more ample space and greater comforts and conveniences for at least eighty-four families.

Prominent among the promoters of the first of these two enterprises and those who will occupy studio apartments are William Dean Howells, the author, and John Howells, his son; Irving Wiles, C. C. Hays, William Thorne, Mrs. Helen G. Tatum, Childe Hassam, Lois Swan, Francis Newton, Ruger Donoho, and Orlando Rouland, Russell H. Landale, lawyer, and Dr. Safford G. Perry. The grouping of so many representative artists in this building is likely to establish even more firmly than hitherto the vicinity of Carnegie Hall as the center of the fine arts of this country. The interior arrangement of the new house is on the duplex plan. This means that there are studios extending through two stories in front, making seven tiers of studios in the fourteen stories, with a two-story suite of apartments in the rear, the living rooms on the main or studio level and the sleeping rooms above. There are no two suites exactly alike. Some of the studios have galleries on one side, others on two sides. All have great fireplaces, with a great variety in mantels, and all have enormous windows opening to the northern light.

Besides these duplex suites there are at the rear of each building twenty-eight small suites, of three rooms and bath each, and in the front a detached studio of one or two stories, available for the uses of tenants of the rear suites. The project in its entirety has been carried out on the co-operative plan, about two-thirds of the entire usable space having been sold to those who joined in the enterprise, and who will constitute the tenant-proprietors. The other third will be rented in order to raise a fund out of which to meet carrying charges and the cost of operation.



AUBURN AND WHITE
By Hilda Belcher

At Watercolor Club Exhibition

A special cable to the New York American from Paris, says there is some mystery regarding the movements of Artist Leavitt, the son-in-law of W. J. Bryan, during the last ten days. In Paris Leavitt had a studio in the Rue Falguieres, of the Latin Quarter. He abruptly paid his rent and left, refusing to give his address.

Robert W. Van Boskerck returned last week from France. He painted a number of pictures during the summer. Some of Caudebec are especially attractive. He is in his Sherwood studio.

Mrs. Christine Lumsden has returned to New York and is at work in her studio in the Colonial Studio Building.

short clothes and long hair. Both girls and "men" surrounded her constantly and warned her that she mustn't cut up too much, because the superintendent of the club no doubt had her eagle eye out for ultra-gayety.

The "baby" promised to beware, and thereupon cut up all the more. Of course, when everybody unmasked at 10.30, the "baby" turned out to be the superintendent herself.

The prize for the best costume, a watercolor representing a Halloween scene and painted by Mrs. de Haven, the new superintendent, was awarded to Miss Barbara Brown, who afforded great amusement in her character of "Ikey," which was clever in every detail.

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The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 54 Route d'Orleans, Montrouge, Pres. Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

BERLIN.
American Woman's Club . . . 49, Münchenerstrasse
Ed. Schulte . . . 75 Unter den Linden

BRUSSELS.
Crédit Lyonnais . . . 84 Rue Royale

LONDON.
American Express Co. . . Haymarket St.
W. E. Spiers . . . 36 Maiden Lane, W. C.
Automobile Owner . . . 67 Chancery Lane
W. M. Power . . . 123 Victoria St., S. W.
Sunday Times . . . 7 Essex St.

PARIS.
American Art Students' Club . . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . 2 Place de l'Opera
American Art Association . Notre Dame des Champs
Munroe et Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel
Bretano's . . . Avenue de l'Opera

SIGNS OF CHEER.

Now that the elections are happily over and their disturbance of business and interest in the art world has passed, we can soon begin to formulate some impressions as to the art season, whose delayed opening is now upon us. The almost complete cessation of business and interest in the art world last week, has been followed since Wednesday, by a marked stir and revival. Two exhibitions have opened on Fifth avenue, several important pictures have been placed on view; we hear of some good, if small sales, and we know of several other pending and which will soon be decided. The auction houses are negotiating for several sales, deferred from last winter, and which will stir the art world. One of these—that of the art objects and paintings of a large and well-known New York art house, has already been arranged for late January or early February, while there are rumors that a most important Canadian private collection of pictures will also come on the market.

There can be no question that a revival and a good revival in the art business is about to come, and already the signs of cheer are substantial and many.

AMERICAN PICTURES FOR EUROPE.

It is to be hoped that the committee of the Academy of Design, which will have the selection of fifty representative American pictures, to be shown at the eighth international exhibition at Venice next Spring and Summer, will have in mind in this selection, not alone the fitness of work for Venice, but also for London and Paris, and possibly Berlin. It would be a pity to have a really good and representative collection of American art cross the seas to be shown only in Venice, when other European capitals have not had such a display. Here is an opportunity to convince the art lovers of Europe that American art, as exemplified by certain painters, notably in landscape, is neither weak nor imitative, but has originality and force.

Some murmurings are heard in the studios anent the choice of the pictures being made by the Academy, but it seems to us that the Academy, which, after all, is not only the oldest, but is still our most representative art organization, is better fitted to perform this delicate task than any body of artists or even collectors. We could wish that one hundred, and not fifty pictures were to be chosen, believing that the smaller number will hardly be sufficiently comprehensive, but if the number cannot be increased, the fifty examples must be selected with the utmost care and liberality and catholicity of judgment. We are awaiting the composition of the Academy committee with interest, as the names of the members of such committee, when announced, will spell for hopefulness or discouragement in this important matter.

BOSTON.

Election week finds art news scarce in Boston. Until the echoes of election have died away no dealer wishes to divulge his plans for the forthcoming season. In the circumstances a little gossip from an insider as to conditions in the Boston Art Club may be pardonable.

This venerable organization, which has been to Boston about what the old Academy of Design was to New York, is face to face, as indicated in last week's ART NEWS, with the necessity of reorganization. Receipts from dues have fallen off, expenses have increased. There is talk of rebuilding or enlarging the clubhouse, which is conveniently located near Copley Square, and of adding a restaurant and other social features that might be a source of income. The real problem, however, according to a man who is not an artist member, although of an allied profession, and who has been prominent in the affairs of the club for many years, is to get the artists back. What has injured the Art Club more than anything else has been the absence from its exhibitions of many of the men who are best known outside of Boston—of Tarbell, Benson, De Camp, Paxton and the rest. True, a considerable number of painters of distinction have stuck to the club—men like Enneking, Tompkins, Gallison and Dean are active in it—but the idea has somehow been spread that it is primarily a business men's

club, and that painters and sculptors have little voice in its management.

Blame for the present conditions is thrown by the informant entirely upon the artists of the city, both those within the club and, to an even greater extent, those outside. Laymen members, who have devoted time and strength generously to the direction of the organization have regretted nothing so much as that cliques and factions among the painters have prevented the exhibitions of the club from being in any sense representative of Boston art. The professionals simply won't play together.

The remedy, in this man's opinion, is to turn the management over entirely to non-artist members, and to encourage the artists to form an organization, or organizations, of their own which shall use the galleries for their exhibitions, and in other respects stand under the protectorate of the central club. The Art Club, in his opinion, has been of such service to American art in its fifty-odd years that it ought not to be allowed to come to grief because the little living brothers of the great artists of antiquity cannot live together in harmony.

A Boston organization which has thus far been remarkably successful in its management is the Society of Arts and Crafts. The first exhibition of the present season at this society's galleries in Park street was opened last week. It consisted of weavings and embroideries gathered from a number of places where the arts and crafts movement is strong—from Hingham, Amesbury and Belchertown in this state, and from Brooklyn, Providence, Detroit, Philadelphia and New Orleans among the larger cities. The Massachusetts Association for the Blind was particularly well represented. The exhibition is under the auspices of the National League of Handicraft Societies and after two weeks in Boston will be shown in a series of American cities.

A pastel study from life of President Roosevelt, by William B. Closson, is a recent addition at the Doll and Richards gallery. It is in Mr. Closson's crisp energetic manner.

Just what Joseph De Camp, who has been commissioned by the Harvard class of '80 to paint President Roosevelt's portrait for the Harvard Union, will make of his undertaking is still a subject for conjecture and discussion among the studios in Boston. The mighty Joseph wields a brush that knows no brother—he is an object of veneration among the younger generation of painters, and there is a general opinion that his performance will make some previous characterizations of Mr. Roosevelt look painfully amateurish.

Richard N. Brooke, the well-known genre painter of Washington, has been in Boston the past week soliciting works for the forthcoming exhibition at the Corcoran Gallery. Boston painters will probably be liberally represented at this national affair, as they were in 1907, when Benson's "Against the Sky" took second prize.

Barnard's "Hewer" in front of the Museum of Fine Arts continues to attract the curious and their cameras. Punning of "Boston's Hewer's Who?" is somewhat prevalent.

Prof. Perry's illustrated lectures this week were: Wednesday afternoon, fifth lecture in the course at Pratt Institute, "The Moharamedans and Their Remarkable Architectural Monuments in India;" Friday evening, first of a course of four lectures at Westfield, N. J., "The Picturesque Life and Art of India."

LOWELL WHISTLER MEMORIAL.

Editor American Art News:

Dear Sir: The letter dealing with the Rodin-Whistler memorial, written by Mr. Wm. Ordway Partridge, and published in your last issue, would be better left without comment did it not contain names great enough to compel the reading; (the signature came perforce into notice, which, doubtless, was the reason for the above names being used as a vehicle) and lest someone among your lay readers should unhappily digest the balance, being moved by the appeal therein contained, for those 'trying to preserve body and soul from disintegration,' I believe he or she should receive sound warning.

Neither Rodin nor Whistler needs a defender. Let their best works tell the story to any really desirous of knowing their unsassailable position among those of artistic culture and taste throughout the world.

When the citizens of Lowell become the proud possessors of a monument to so great a painter and etcher as was James Abbott McNeill Whistler, and that executed by such a sculptor as Rodin, almost everyone, and certainly all the artists of our great country will only covet Lowell her honor.

Does it not seem overpresumptuous for any one little being to even give voice to his lonesome little views, in the face of this movement, brought about and fostered by nearly all the art-loving people of America—to secure at least one fittingly great memorial as a tribute to the memory of one of her greatest artists—the design to be the work of one who knew and deeply respected the painter, and who is more-over rightly accredited with being the greatest living sculptor.

EARL STETSON CRAWFORD.
New York, Nov. 2, 1908.

A LOST PORTRAIT.

Editor American Art News:

Some time since I noticed in the New York Times that art dealers were trying to collect portraits by Gilbert Stuart and other well-known painters. This suggested to me the possibility of tracing an original portrait painted by him which formerly belonged to a member of my family. This portrait was of Mrs. William J. Purviance, and spoken of in a catalogue of Gilbert Stuart's portraits as "The beautiful wife of William L. Purviance of Baltimore." I have in my possession a copy of this portrait, painted by his (Stuart's) daughter in Newport, the only copy that is known to have been made. From force of circumstances the original was sold, in Brooklyn, N. Y., some time between the years 1840 and 1850. The last trace we have of it is that it was again sold to a dealer in New Orleans, although the name of the city is not altogether certain. Can you suggest any method to pursue by which this portrait can be traced? The remarkable history of the silver spurs, which were reunited after thirty-four years' separation, cited in The Times of a few weeks ago, opened up to me the hope of tracing, through your paper, this long-lost portrait painted by the famous Stuart.

Mrs. Theodore L. Johnson.
Elizabeth, N. J., Nov. 1, 1908.

PHILADELPHIA.

The Pennsylvania Academy and the Philadelphia Water Color Club announce the Sixth Annual Water Color Exhibition to be held under their joint management at the Academy, opening Monday, November 28, and closing December 20. The Beck prize of \$100 will be awarded to the best work in the exhibition that has been reproduced in color for the purpose of publication. The jury of selection are Hugh H. Breckenridge, William S. Robinson, Colin Campbell Cooper, William L. Lathrop, G. W. Dawson and James Henry Moser.

LONDON LETTER.

London, October 23, 1908.

Sir George Donaldson has presented to the National Gallery the "Portrait of Bona of Savoy," by Ambrogio da Predis, most talented of Leonardo's pupils.

A catalogue of the etched work of Frank Brangwyn is shortly to be published by the Fine Art Society, with appreciations by the Director of the Louvre, the director of the Royal Print Room at Dresden, and Mr. F. Newbolt. The issue will be in folio form and contain 50 illustrations and be limited to 100 copies in English and 50 copies in French.

Joseph Simpson, the young Scottish brilliant caricaturist in black and white, has been elected a member of the Royal Society of British Artists, and his contributions are acknowledged to be the feature of the society's exhibition, which opens to-day. They include a finely painted still-life, "The Toby Jug," in which a self portrait of the artist seen in a mirror, is introduced, and a vigorous portrait of a military officer, built up with firm broad planes in the manner of Mr. Simpson's great countryman Raeburn. To the same exhibition Fred Foottet sends one of his exquisite marines, "Sunrise—Harmony in White," in which romance and luminism are delicately blended, while works of interest come from D. Murray Smith, W. Graham Robertson, T. F. M. Sheard, and the president, Alfred East.

The collection of etchings now on exhibition at Mr. Gutekunst's gallery, 16 King Street, St. James, includes fine impressions of works which have long been recognized as the crowning achievements of the engraver's art, Rembrandt's "Three Trees," "Three Crosses," "Death of the Virgin," "Christ Before the People," and "Rembrandt's Mother," Durer's "Emperor Maximilian," "The Four Horsemen," etc., Meryon's "La Morgue" and "La Pompe, Notre Dame," Whistler's "The Rialto, Venice," and fine prints by J. F. Millet, Cameron and Zorn. All interested in etching should send for a catalogue of this fascinating exhibition, in which each print may be studied with delight and profit.

The International Society of Sculptors, Painters and Gravers is giving a banquet on November 11 to John Lavery, for ten years Vice-President of the society. The 1909 exhibition of this society will be divided into two sections, the first the ordinary exhibition of the society in January, to be followed by a repetition of the "Fair Women" exhibition so successful last year.

The Society of 25 Painters is holding its annual exhibition at the Couplil Gallery, 5 Regent Street, among the most successful exhibitors being H. M. Livens, George Houston, Oliver Hall, Peppercorn, Sydney Lee and Hornel.

Messrs. Wm. Marchant and Co.'s third annual Goupil Gallery Salon, now an important event of the autumn art season, will open at 5 Regent Street on Thursday next.

The exhibition of Mohammedan Art, opened by Lord Lansdowne at the Whitechapel Art Gallery this week, includes some fine examples of Persian paintings, pottery and rugs, lent by private owners. The collection of modern paintings, illustrating Eastern subjects, includes an important group of masterly water colors by the late Arthur Melville, and good examples of Oriental subjects by Diaz, Muller, Fortuny, Lavery and Frank Brangwyn. Another feature of interest is the collection of portraits made by Zoffany in the East and his imitations of Persian and Indian

illumination. The Persian lustre tiles lent by Sir William Preece are perhaps the pick of a notable collection of pottery.

It is announced that the second annual Salon of the Allied Artists Association will be held at the Royal Albert Hall in July, 1909. Next year members will be restricted to sending three works only apiece, but all these will be hung, the principle of "no selecting jury" being firmly maintained. The rules governing the next exhibition of the association and all particulars may be obtained from the secretary Allied Artists Association, 69 Chancery Lane, London.

William Nicholson has joined the teaching staff of the London School of Art, which already includes on its staff Messrs. John M. Swan and Frank Brangwyn.

A special cable to the Tribune, copyrighted by the Tribune Association, from London, says there is a fine muster of old masters at the Agnew Gallery. The supremacy of Reynolds is challenged only by Raeburn, whose Velasquez-like portrait of an old Scots woman, Mrs. James Campbell, is a masterpiece. Four portraits by Reynolds include two full-lengths, the Tolle-mache ladies in white and gold, Mrs. Stanhope posing as "Contemplation," and a wonderful picture of two children with two dogs, lent by the Duke of Rutland.

The Gainsborough is a full-length of Lady Howe, the wife of the admiral commanding the British naval forces in the capture of New York and Philadelphia. There are several Hoppners, a brilliant Lawrence and Copley's portraits of his daughter, Susannah Early. The Turner, "Hastings," bought at Christie's, is among the landscapes, with two matchless Constables, small versions of Hampstead Head and fine works by Crome, Morland and Bondington. Not one of these works is owned by an American.

The best exhibition of current art is at the Goupil Gallery salon, with over a hundred contributors and 267 British and French works. This salon is a progressive institution, with an improved exhibit every year and with works of excellent quality from every group and school of the kingdom. The new English Art Club is perhaps the strongest influence and there are notably good French landscapes.

Orlando Rouland is exhibiting ten portraits at the Harrison Gallery, with the American Ambassador, Richard Mansfield and R. J. Campbell among his subjects.

NEW WHISTLER ETCHING.

There is a stir in art circles over a recently discovered etched plate by Whistler, a portrait of Mr. Robert Barr, the novelist, made by the artist when he was painting the latter's portrait in 1894.

Whistler at the time was working in the studio of Mr. Walter Sickert, and gave him the plate. The owner only recently turned it over to the Messrs. Baillie, who announce a limited edition of forty-five impressions, and that they will afterwards destroy the plate.

Miss Birnie Philip writes to the London Times, stating that Whistler left all his etched plates in her care, and his injunctions to her as to their not being used to print from, apply to the plate in question, and argues that Mr. Sickert should destroy the plate and not permit any impressions to be made from it for publication. Mr. Sickert replies, also in a letter to the Times, declining to grant Mrs. Phil-

ip's request, and stating that, in his opinion Whistler's injunctions to Miss Philip only applied to plates which had reaped their due harvest of proofs, and not to an unbiten and therefore improved plate in his possession.

"It is a nice question for the casualist," says Mr. I. N. Ford, in the New York Tribune. "The crass Whistlerian, avid of every scrap left by the master and obsessed by a passion for 'completeness,' could not hesitate for a moment as to which side to take in the controversy. He would argue that the artist had simply forgotten all about the portrait of Mr. Barr when he gave Miss Philip her instructions about his etchings, and that a work of genius should not be allowed to die. It is highly improbable, however, that Whistler would have neglected an etching of his for fourteen years, and finally have allowed it to slip altogether out of his mind, if he had considered it one of his masterpieces."

BERLIN LETTER.

Berlin, Oct. 21, 1908.

The Kaiser and Empress have just inaugurated the yearly water color exhibition, in the rooms of the Royal Academy for Fine Arts. According to the German love of precision and good order, the exhibition is divided into four sections: The first is reserved for the beautiful collection (128 numbers) the property of the Kaiser. In the second are the exhibits of members of the Academy, while the third contains works by deceased artists. The fourth and last section is devoted to a number of studies sent by the pupils of the High School for Fine Arts.

In the imperial display one is a little surprised to see what a prominent place is occupied by the British artist E. H. Corbould, whose works are not among the best. This can be explained by the fact that he was for a long time teacher at the German Court and a great favorite with the Kaiser. Another imperial protegee, Herr W. Stower, who accompanies the Kaiser on all his journeys, is represented by a number of works, which evidence unquestionable talent.

Other names in the same section are Hans Bohrdt, Karl Rochling, Karl Graeb, Rudolf von Alt, Menzel, Leitstikow and Hildebrandt.

In the section for living artists, are Arthur Kampf, Bantzer, Bartels, Paul Meyerheim, Hans Lootschen, Liebermann, etc.

Von Menzel occupies, of course, the foremost place in the next section, other artists being Fassini, Friedrich, Schinkel and Geselschap.

The collection of the late Hermann Emden, of Hamburg, will come under the hammer next week, at Rudolf Lepke's auction rooms here. It contains a rare selection of old chinas and Saxon, French and Italian ceramics of the 16th, 17th and 18th centuries.

The municipality of Barcelona has offered a prize of \$1,000 for the best poster design for advertising Barcelona as a winter resort, and the Mayor of the city has especially invited the competition of American artists. The poster must be 1.20 by 0.90 metres, with space for the words "Barcelona Ciudad de Invierno" (Barcelona a Winter Resort). The designs must reach the "Secretaria de la Comision de At-racciones de Forasteros," Barcelona, before December 15.

PARIS LETTER.

Paris, Oct. 23, 1908.

The first auction of the season took place this week at the Hotel Drouot. There were only a few objects really interesting, and there was little disposition to buy. Prices, consequently, were very low.

The sale is announced for November 30 next of the magnificent are collections of M. Henry Say.

It includes, in addition, some first rate pictures, a number of fine Beauvais and Gobelins tapestries. Among the latter a capital piece is a suite of three panels, on yellow ground, after Coypel, and representing scenes from the romance of Don Quixote. Very fine also are a hunting scene by Boucher, and a large mythological allegory, after Audran. There is besides, a beautiful drawing-room set in Beauvais tapestry, which will be much disputed.

The jewel among the pictures is the celebrated "Fête Champetre" of Lancret. Mr. Say is said to have refused \$60,000 for it. Other fine canvases in the collection are: A "Holy Family" by Murillo, a Bacchante by Greuze, a "View of Venice," by Canaletto, a small Watteau, and a landscape by Fromentin.

Messrs. Tooth and Sons exhibit at present some twenty water colors by modern Dutch masters, including examples of Josef Israels, Albert Neuhuys, Ter Meuten, Van Mastenbroek, Chatel, Jos. Kever, Van der Windt, etc.

Another interesting exhibition is that of some of G. d'Espagnat's works, at Durand Ruel's. There are a dozen large and very effective compositions, well treated in the high tone and large style peculiar to the artist. In an adjoining room, three very fine Goyas, secured of late, by Messrs. Durand Ruel, in Spain, are now on view. They are portraits, the largest representing the Marquesa of San Andres, and the others two Spanish noblemen. The same firm is organizing for next month an exhibition of pictures by the well-known American artist Mary Casatt.

Unlike some other art dealers, Messrs. Durand Ruel declare themselves well satisfied with the results of last season. "It is true," they say, "that owing to the financial crisis Americans proved a little shy this year, but the orders we secured from Germany and Russia largely made up for their defection."

The Academy for Fine Arts has awarded the "prix Roux" for encouraging young artists, to the painter Jacquier \$800, to Mlle. Rondenay \$500, and to M. Lefevre \$250.

The painter Charles Landelle, who died recently bequeathed a large and beautiful study of Watteau to the Louvre.

The Municipal Council of the City of Venice announces its eighth international art exhibition from April 22 to October 31, 1909. Some of the most celebrated artists will be invited to contribute, and their works will not be liable to examination by the jury of admission, but they can be rejected should it be found that they do not reach the high standard mentioned in the letter of invitation. Artists, however, who are not invited can send their works, provided they have not been already exhibited in Italy. For further particulars application should be made to the general secretary, A. Fradeletto, Municipio di Venezia. As already announced in the ART NEWS, American art will be represented by fifty canvases to be chosen by a committee of the Academy of Design.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Astor Library—Illustrations of architectural ornament by sculptors of Prague, colored reproductions of embroidery by Russian peasant women, and reproductions of paintings by J. L. Gerome.

Brooklyn Institute of Arts and Sciences—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Cottier Galleries, 3 East 40th St.—Special display of paintings.

Ehrich Galleries, 465 Fifth Avenue.—Choice examples of early English, Dutch and French masters.

Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 372 Fifth Ave.—Annual American Water Color and Pastel Exhibition, Nov. 4—18.

Macbeth Galleries, 450 Fifth Avenue.—Paintings and Drawings by Howard Pyle, Nov. 10 to 24.

James W. Rice Gallery.—Works by Karl Emil Termohlen.

EXHIBITIONS NOW ON.

Van Leyden Prints on View.

At the Ederheimer Gallery, No. 509 Fifth Avenue, there opened last week to continue through the month, an exhibition of 143 engravings by Lucas van Leyden, who lived and worked in Holland 1494-1533, and who has been well called "The Durer of the Netherlands." Comparatively few American art lovers know the etched and engraved works of this remarkable man, as until recently, they have not been shown here except by a few scattered examples, and it has been necessary to obtain permission to study the European collections of his work.

Mr. Ederheimer has arranged his remarkable collection so that the life work of the man can be easily followed, through and from the period of his boyhood, which includes the curious and strong "Mahomet and the Monk Sergius," that of his second period, when he produced his best plates, among them the "Prodigal's Return" of 1516, when he was only sixteen; the still earlier "Conversion of Saul of Tarsus," the "Round Passions," and the "Temptation of St. Anthony," the "Dance of Magdalen," one of his best; the "little Hagar," "The Milkmaid," the "Triumph of Mordecai," and the wonderful "Ecce Homo," which doubtless inspired Rembrandt's great work of the same subject.

In his third period and under Durer's influence he produced the "Poet Virgil Suspended in a Basket," and in his last, when he passed under Italian influence and had fallen from his high estate, he was still able to make so fine a plate as that of "Lot and His Daughters."

While of necessity the impressions shown by Mr. Ederheimer are not all superior in quality, his catalogue is an honest and frank one and admits shortcomings. Where there are so many brilliant and beautiful impressions an occasional weak one can be allowed for. The display is one of the best of the kind ever made in New York, and should be seen and studied by all lovers of old and rare prints and engravings.

Water Colors at Montross's.

On Wednesday there opened at the Montross Gallery, No. 372 Fifth Avenue, the annual display of water colors

and pastels by American artists, which has come to be so much appreciated by lovers of work in the lighter mediums. The features of the exhibition this season is a group of water colors by John La Farge, which have all his characteristic brilliancy and richness of color. There is abundance of riches, however, outside the work of La Farge, in the display, which has a remarkably high average of quality and merit. Especially notable are a luminous landscape by W. L. Lathrop, one of the best of recent years from his able brush; two delicate and refined little landscapes by C. Melville Dewey; three examples, one a strong marine by G. H. Clements; three tonal soft and delicate landscapes by Henry C. White, which follow Tryon closely in subject and treatment; two very characteristic Child Hassams; a lovely moonlight by Elliott Jaingerfield, a memory of the past summer; two characteristic works by C. F. W. Mielatz, the former etcher; two Shinnecock Hills landscapes, with figures, by William M. Chase, very atmospheric and full of his old sentiment and force; a good, strongly drawn and refined three-quarter length portrait of a young woman by Louis Loeb; a delicious little gray tonal view of Fairhaven, Mass., by D. W. Tryon; a silver point and a typical single figure work by W. Dewing; three good Alden Weirs; two pastel figure sketches by Carroll Beckwith and a single figure work, strong as always, and brilliant in light by Horatio Walker.

An exhibition of etchings by Joseph Pennell, opened yesterday at the Grolier Club, No. 29 East Thirty-second street, and will continue through November 21. A notice will be given next week.

Blashfield Decoration.

Edwin H. Blashfield exhibits at the galleries of the Fine Arts Society, in conjunction with the exhibition of the American Water Color Club, his recently completed decorations for the Wisconsin State Capitol, at Madison, destined for the Assembly Room of that edifice. The composition is symbolic of the past and present of the state. In the center of the picture, in the middle distance, is seated a figure typifying the state, on either side being other female figures of Lakes Superior and Michigan and the Mississippi River.

At one side there are three figures of explorers, one being of a Jesuit father. There is a color guard of a Wisconsin regiment in the civil war, all these being significant of the past. The glorious present is composed of farmers, miners, lumbermen, and those who are building up the industries of Wisconsin, while by a tree is a group of Indians illustrative of the old order of things, and over all is a mellow glow of the late afternoon, the golden light striking the great tree trunks and illuminating the distance. The figures in the foreground are heroic in size and the space covered is considerable.

SCULPTURE BY RODIN.

A sculpture by Rodin has been placed on exhibition at the Metropolitan Museum. It represents a gigantic hand on the palm of which there are the figures of a man and woman in each other's arms.

The work is the gift of one of the trustees of the museum, but his name is not to be announced until next week. There are two replicas of this sculpture in bronze, one of which is in the possession of the Director of Fine Arts in Paris. The original is at present in

one of the upper picture galleries and will later have a place when the sculptures are rearranged.

WASHINGTON (D. C.)

Joseph De Camp of Boston has been in the city this week painting a portrait of President Roosevelt for Harvard University.

While the local art colony has been materially strengthened by additions this autumn, it suffers a severe temporary loss in the absence of Mr. William H. Holmes, who left Washington this week to attend a scientific congress in Chile. He will go first to England, then to Brazil and Argentine Republic and from thence to Chile, returning via Peru, Ecuador and Panama, and will be gone fully four months.

Max Weyl, the landscape painter, is now in Chicago arranging for his coming exhibition in that city of pictures which formed a part of his exhibition given at the hemicycle of the Corcoran Gallery a year ago. The pictures unsold at that time, supplemented by later works of this popular artist, will be exhibited in the large galleries of Marshall Field & Co. Exhibition rooms have been especially arranged for the purpose of inducing well-known artists to exhibit their pictures in Chicago.

Mr. Messer has just finished two very interesting paintings. Both are landscapes, one an early morning transcription, the other a late afternoon. In subject and treatment they are quite dissimilar, but in feeling they are much the same—true, poetic and appealing.

It has been learned with much interest that Miss Anna V. Hyatt, who makes a specialty of animal sculpture, will spend the coming winter in Washington, purposing to work much at the Zoological Park. Miss Hyatt is a pupil of Henry Kitson of Boston, and both H. A. MacNeill and Gutzon Borglum of New York, and has already produced some excellent original work. She was represented in the Baltimore exhibition last April by a life-size crouching panther which called forth much favorable remark.

DETROIT, (MICH.).

"The Recitation," by Thomas W. Dewing, has been purchased by the museum on the decision of a committee of the museum's subscribers to the picture fund of the institution. It is now hung in the west gallery.

A copy of Thorwaldsen's frieze, "Triumphal Entry of Alexander into Babylon" has been placed in the east gallery of the museum.

Twenty-five selected paintings from the collection of Mr. Charles Willis Ward, of Queens, N. Y., a native of Detroit, are on view as a loan collection in the main gallery of the museum. The display includes examples of Bougereau, the "Sisters on the Seashore," given by Mr. Ward to the museum through Mr. William O'Leary some months ago anonymously, and of the American painters, Gari Melchers, Fred Wiley, Robert Hopkins, E. I. Couse, J. J. Hekking and W. Merritt Post.

Under the auspices of the MacDowell Association, at the Plaza Hotel, Tuesday evening, November 10, at 8.30 P. M., will be given a series of arrangements from old masters by John W. Alexander.

The arrangements will be from paintings by Van Eyck, Leonardo da Vinci, Titian, Giotto, Tintoretto, Hals, Van Dyck, Terburg, Nattier, Reynolds, Paolo Veronese and Sir Thomas Lawrence.

PROVIDENCE (R. I.).

The Rhode Island School of Design gave a reception for Miss Violet Oakley, of Philadelphia, here as the guest of Mrs. George H. Corliss, on Tuesday evening.

The interior of the Art Club was made typically Dutch, with posters and decorations, and 150 members of the club in Dutch costumes. There was a "schnapps cafe," where Dutch refreshments were served by Misses Angela O'Leary, Carolyn Peck, Patty Wilson and others. Colonel H. Anthony Dyer, the president, received the guests with Mrs. Dyer in the art gallery. Mrs. Dyer was dressed as a hopje girl and dispensed old-fashioned Dutch candy from old brass panniers.

Miss O'Leary, an artist, was a Dutch frau and served milk from big Dutch copper cans and tin dippers. Sydney Burleigh and Mrs. Burleigh appeared as Zeelanders. Mr. Gustav Radeke, one of the founders of the school, wore a typical Dutch peasant costume. Harry Parsons Cross was a Dutch fisherman. Judge William W. Douglass wore a realistic Van Dyke costume, and Mrs. Douglass was in peasant costume. During the evening visitors at the Art Club formed a "grand march," and went over to the School of Design, still wearing their quaint Dutch costumes.

PITTSBURG (PA.)

An allegorical painting, "The Pursuit of Pleasure," the work of Astley D. M. Cooper, is now on exhibition at Boggs & Buhl's. The canvas is large—ten by fifteen feet—and the subject was suggested to Mr. Cooper by Henry Sienkiewicz's famous novel, "Quo Vadis"—the scene of an old Roman garden. Mr. Cooper, the artist, is a St. Louis man and was educated in this country and at the Julian Academy, Paris. He was sketch artist on Frank Leslie's Weekly in 1876, and was with the Custer and Crook expeditions that were sent out to fight the Indians, and went with General Grant and his staff on their visit to the Pacific coast. Mr. Cooper has painted several ambitious historical subjects, and also many beautiful ideals, among them being "The Morning of the Crucifixion," "Cleopatra's Barge," "The Story of the Evil Spirit," "Trilby," "The Burning Arrow," and "The Living Statue."

Miss Sarah Coman died in Hahnemann Hospital on Monday after an operation for cancer, from which she had long been a sufferer. She had been the head of the art departments in the New York public schools for more than forty years, and had she lived until New Year's would have been pensioned by the city. She was born in Cummings, Mass., and was sixty-three years old.

She is survived by one sister, Mrs. Walter G. Savoy, of Somerville, N. J.

Hugo Ballin is busy in his studio in the Holbein finishing several pictures in preparation for his exhibition, which he intends to hold at the Bauer-Folsom Galleries later in the winter. He will not exhibit at any other exhibition this winter. The pictures he will show will be his latest work, none of which have been seen by the public. The group he has selected are exceptionally fine and much in advance in point of excellence in every way, of any of his previous works.

George Clements has bought Child Hassam's stock in the 67th Street Studio Building, and is now painting there.

WITH THE DEALERS.

The first important picture sale of the season will take place at the Fifth Avenue Art Galleries, No. 546 Fifth avenue, this week, when Mr. James P. Silo will sell on Thursday and Friday evenings next at 8.30 o'clock, the pictures belonging to Mr. Hunt and Mrs. Noelker, whose furniture was disposed of this week at these galleries.

The catalogue of 153 numbers by foreign and American artists includes a superb Martin Rico "Venice" and fine canvases by Sanchez-Perrier, Diaz and Escosura, also examples of Geo. Inness, Sr., A. H. Wyant and Robert C. Minor.

The pictures come from the estates of Mr. A. F. Hunt, of this city, (15 Wall street); Mrs. F. W. Noelker, formerly of the New Langham, and other choice private collections.

At the Kelekian Galleries, No. 275 Fifth avenue, there has been received an important shipment of unusually rare and choice Persian lustre, Rhodian, Rakka and Sultenbad wares. These are attractively displayed and will greatly interest the now numerous collectors of these beautiful wares.

It is as yet too early for special artists' exhibitions at the Knoedler Galleries, but the walls of the upper gallery are always covered with interesting and valuable modern paintings from the large stock always carried by this leading house, while in the lower galleries an equally important and valuable display of old and modern prints, etchings, colored drawing and water colors of old and modern schools can be found.

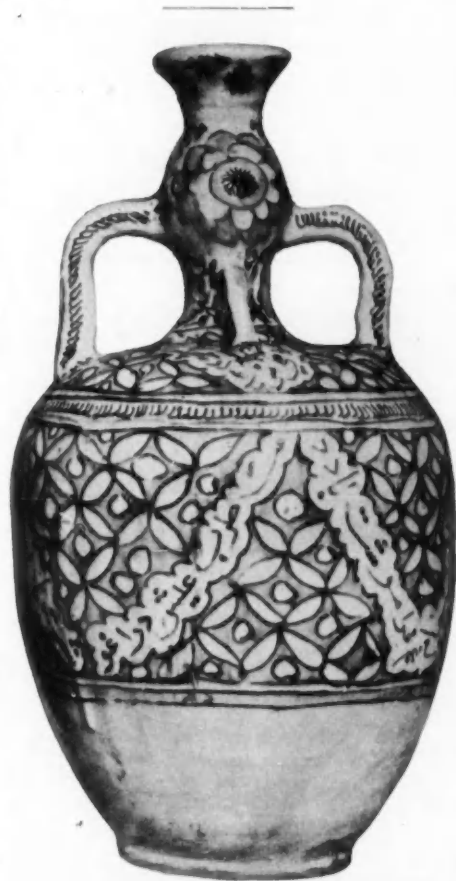
In the upper gallery, among other notable canvases there is a recent canvas, a new subject, by that strong American figure painter, Douglas Volk, "Among the Lilies," depicting three pretty young maids well grouped around a pond, on whose placid bosom water lilies float. The composition, coloring, expression and sentiment of this work are all admirable. There are also examples of George Hitchcock, a characteristic female figure standing in a Dutch tulip field, E. Berne-Bellecour, Jacob Maris—exceedingly fine in quality, one of the old American Marine painter, M. F. H. De Haas, Israel's "Children on the Beach," a most important example, and well-chosen representative examples of Corot, Jacque, Dupré, J. A. Swan, the animal painter, and Willem Maris, J. S. Kever and De Bock.

Lucien Coblentz for two years past employed by the house of Edward Brandus, died in Havana of yellow fever on October 3 last.

At the temporary galleries of Arthur Tooth & Sons, No. 420 Fifth avenue, the last important work by Sir Lawrence Alma-Tadema, "Caracalla and Gaeta," will be placed on exhibition today. This remarkable picture, depicting a scene in ancient Rome, is not only characteristic of the modern master, but is an example of most laborious work, as it contains, in addition to the principal figures, several thousand smaller figures for which, as well as the scene depicted, most careful and elaborate studies were made.

In the Tooth Galleries, No. 420 Fifth avenue, are shown the largest and most important example of Jacque imported here in many years, a characteristic woodland with sheep and shepherd, in its depth and richness of color and solid painting suggestive of Dupré and Rousseau—another smaller example of the same Barbizon painter, very rich in quality, a perfect

silvery Corot, "Printemps-Ville d'Avray" from the Saint Albin collection—another as good and of the same late period, "Springtime," from the collection of Louis Huth, and L'Hermitte's notable Salon picture of 1907, "Le retour de la peche," a superior example, glowing and luminous and filled with tender sentiment. Mr. Allan Tooth arrived from Paris on the Adriatic last week.



PERSIAN XVI. CENTURY VASE.
At H. D. Watson Galleries.

At the galleries of H. O. Watson & Co., No. 10 West Thirtieth street, some remarkable pieces of XVI. century Persian rifle ware, of which the illustration of a specimen example on this page gives a good idea. Other pieces representative of the XIV. and XV. centuries, and all very beautiful, enable one to well study the development of the art. There are also in these galleries four three-quarter life-size panels, "The Seasons," by Monticelli, most important, characteristic in color and painted with freedom and grace.

The artistic collections and effects of Mr. Georges A. Glaenger were sold last week at the galleries, East 20th Street. Four hundred and thirty-eight of the 1,080 numbers in the catalogue sold in most cases below their original cost.

A hand carved Spanish altar rail went to Mr. Joseph Hunt, architect, for \$25. A Mexican saddle of ornate design was sold for \$30, said to be only one-tenth of the initial cost.

Among the purchasers were Mr. W. Hinckle Smith, of Philadelphia, and Messrs. Theodore Steinway, Theodore Dreier and Emanuel Einstein, of this city.

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